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be well for the composer to be cautious of his accompaniments in any future vocal works; for his song, as we have already said, evinces a sympathy with good music, which is always to be respected.

LAMBORN COCK, ADDISON AND CO.

*Marquerite*. Mazurka, for the Pianoforte. Composed by T. M. Mudie.

THERE is an elegance about the pianoforte music of this composer which cannot be too highly commended; and all teachers who desire to inculcate a refined taste amongst their pupils should at once make themselves acquainted with Mr. Mudie's works. The manufacture of "selling pieces" is daily becoming a mere trade; and it is, therefore, the duty of those professors who are engaged principally in tuition to make a judicious selection from the number of such compositions constantly published; for there can be no real reason why lightness should be always combined with frivolity. The Mazurka before us is a work of no pretence; but it will be found extremely pleasing, and excellent practice for the acquisition of touch. The phrase in A flat is perfectly charming; a peculiar piquancy being given by the unexpected F flat, which pertinaciously asserts itself in the most winning manner imaginable. A composer who writes so well should write more.

### Original Correspondence.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR.—I should not have thought it necessary to trouble you with the following remarks, in answer to a S. Mark's Man's communication in your last number, had it not been the means of directing my attention to a typographical error in my pamphlet.

The particles *of* and *the* in the phrase "sight of the heathen," are there printed as emphatic. The passage should stand as follows:—

"The Lord *declared* his *sal* | *vá* | *tion* : ||  
His righteousness hath he *openly shewed* in the  
*sight* | of the | *heá* | *then*." ||

It will be seen from this explanation, that the writer's assertions on this point contain no confutation of the statement of the pamphlet, that "all the emphatic words are placed in positions suitable to the correct expression of their natural emphasis."

The writer finds the "worse evil," recognised by the Rev. Morton Shaw, as a consequence of strictly syllabic pointing, "prominently displayed" in the above example. We are thus informed by him as to the nature of the "worse evil" in this particular instance. He says, "Of the syllables assigned to the five accented notes, contained in the metrical portion of the chant, three ought not to be accented at all: they are the last syllable of the word *salvation*, the word *of*, and the second syllable of *heathen*. How can the word *salvation* reasonably have three accents, and the word *heathen* two, as Mr. Taylor sees fit to give them?" The assertion made in this last sentence is incorrect. Three accents are not assigned to the word *salvation*. The writer seems to have regarded the first syllable of that emphatic, and therefore italicized words as intended to bear a strong accent. Such, however, is not the case. That syllable being given to the Reciting Note, takes its natural weak accent agreeably with Observations on Rule Y of the pamphlet.

Strange to say, the discoverer of the "worse evil," so "prominently displayed" in this case—the gentleman in question—discerns not the faintest suspicion of its existence here, as is manifest from the pointing (identical with the above), which occurs twice in the Sudbury Psalter. It may be added for the information of a S. Mark's Man, that the adaptation of words to a metrical phrase of music necessitates a corresponding metrical arrangement of such words to that of the phrase. The above instances are but the result of such an adaptation to the metrical phrases con-

stituting the melodic portion of the chant. Similar cases to this are of universal occurrence; they are, in fact, inherent to vocal music. Not to go further, I would refer the writer to his own examples. The treatment of the italicized words in the following passages selected therefrom, is precisely similar to the above.

Lord *for* thy tender mercies' sake, lay *not* our sins *to* our charge.

To decline from sin, *And* incline to virtue.

This *was* the charter of the land.

Moreover, the last syllable of the words *salvation* and *heathen*, are consigned respectively to the two closes of the chant, according to the following rule on page 5 of the Pamphlet. "Each of the two closes of the Chant (bars 3 and last of paradigm) should represent one syllable only, viz.:—the *final* one in each of the great divisions of a verse." On this point, Dr. Crotch, in his "*Elements of Musical Composition*," observes, "A close or cadence is the termination or last chord of a passage, which ought always to be an accented note. In chants, the last chord of each part (viz. the note preceding each double bar) is the note of the cadence."

The writer concludes by dissenting from the spirit of the following quotation from the pamphlet:—"In this element (the melodic), the tone language is employed to express the ever varying sentiment of the words to which the Chant is applied. "This," he says, "I confess took me a long time to understand." He adds, "I contend that the sentiment of the words is to be expressed as much in the recitative as in the melodic portion of the chant." The writer has evidently not yet comprehended the meaning of the above. Doubtless, the sentiment of the words is to be expressed—as far as possible—in the recitative, as well as in the melodic portion of the chant. This is nowhere denied. The assertion made is, that in the melodic element, "the *tone language* is employed to express the *ever-varying sentiment* of the words."

The recitative of the chant form is of a limited order, being monotonous, and hence essentially the same in every specimen. Though capable of becoming an adequate means of expressing various degrees of emphasis, it possesses no such resources as those afforded by the "clearly marked" melody with its definite character; and the distinct musical idea embodied therein, for enforcing and illustrating the divers shades of meaning of the words of a psalm. It is in this melodic element that the chant attains its closest approximation to the perfection of musical expression obtainable only by special writing.

I am, Sir, yours, very faithfully,  
JOHN TAYLOR.

### TO CORRESPONDENTS.

\* \* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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